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ON THE SARADA ALPHABET



By SIR GEORGE GRIERSON, K.C.I.E., M.R.A.S.

THE earliest account of the Śāradā alphabet with which I am acquainted is that contained in Leech's "Grammar of the Cashmeeree Language" in the JASB., vol. xiii, pp. 399 ff., 1844. Leech gives the forms only of the vowels and of the simple consonants, and does not deal with the combinations of consonants with vowels or with conjunct consonants. As the subject is one of some interest, I here give complete tables, showing not only the simple vowels and consonants, but also all possible combinations of these, as they occur in this alphabet. The characters have all been written for me by my friend Mahāmahōpādhyāya Paṇḍit Mukunda Rāma Śāstri of Śrīnagar, and may therefore be accepted with the fullest confidence. Two plates illustrating the alphabet were published by Burkhard in his edition of the Kaśmīr Śakuntalā (Vienna, 1884), but I think it will be found that the following tables are much more complete.

The Śāradā alphabet is based on the same system as that of the Nāgarī alphabet. It is most nearly related to the Tākri alphabet of the Pañjāb Hills¹ and to the *Laṇḍā*, or "clipped", alphabet of the Pañjāb, and through them




¹ See JRAS. 1904, pp. 67 ff.

to the Gurmukhī alphabet, but, unlike them, and like Nāgarī, it puts the letters *sa* and *ha* at the end of the alphabet, and not after the vowels. Kashmir is called the *Śāradā-kṣētra*, or holy land of the goddess Śāradā, and this is no doubt the origin of the name of the alphabet, although Elmslie, in his *Kāshmīrī Vocabulary* (London, 1872), s.v. *Shāradā*, mentions a tradition that it is so called in honour of one Śāradānandana, who is said to have first reduced the Kāshmīrī language to writing.


In India proper, when the alphabet is written down, it is usually preceded by the invocation *Ōm namaḥ siddham*, Ōm, reverence, established.¹ In Kashmir a slightly different formula of invocation is employed, viz. *Ōm svasti ēkaṁ siddham*, Ōm, hail! one, established. As regards the word *ēkaṁ*, one, it is a curious fact that, while, in writing the invocation, the words *ōm*, *svasti*, and *siddham* are fully written out—thus, ओं, स्वस्ति, and सिद्धं—the word *ēkaṁ* is not written. Instead we have the mystic sign , which is named in Kāshmīrī *oku sam gōr*, and is read as *ēkaṁ*. So that what is written in the Śāradā character is ओं स्वस्ति  सिद्धं read as *ōm svasti ēkaṁ siddham*. The traditional explanation of this is as follows: In order to master the theory of *mantras* in Kāshmīrī Śaivism, it is necessary to learn the meaning or power of each letter composing a *mantra*, or the *mātrkā-cakra*. Each letter of the alphabet represents some mystic object. The vowels represent the various *śaktis*, the twenty-five consonants from *ka* to *ma* represent the twenty-five lower *tattvas*, and the other letters the higher *tattvas*, while *kṣa* represents the *prāṇa-bīja* or Life-seed.² In this way the

¹ Cf. Bühler, *On the Origin of the Indian Brāhma Alphabet*, p. 29 (Vienna, 1895), and Hoernle, on "The 'Unknown Languages' of Eastern Turkistān", JRAS. 1911, p. 450. Bühler translates *siddham*, success.

² A full account of the *Mātrkā-cakra* will be found in Kṣēmarāja's *Śivasūtravimarsinī*, ii, 7, translated in the *Indian Thought Series*, No. II.

letter *a* represents the *jñāna-śakti*. It also indicates the Supreme (*anuttara*) and Solitary (*akula* = *kulōttirṇa*) Śiva. The sign  is composed of three parts. The horizontal line — represents the letter *a*, i.e. also Śiva; the two perpendicular strokes  represent the other vowels, and also the *śaktis*; and the two curved marks  represent a plough (*hala*), and hence all the consonants, which are called by grammarians "*hal*". The whole sign therefore represents all the vowels plus the consonants, or, in other words, the entire alphabet. On the mystical side it also represents Śiva plus all the *śaktis* and *tattvas*, i.e. Śiva and all his developments in the way of so-called creation.

In the Kāśhmīrī name *ok^u saṃ gōr*, *ok^u* means "one", "non-dual"; *saṃ* is a contraction of *saṃvittva*, or condition of *parā saṃvit*, the Supreme Experience; and *gōr* is for *gōru*, it has been inquired into (and therefore understood). With *siddham* added the whole means "the supreme monist experience has been mastered (for it has been established in the *āgamas*)". *Ēkaṃ siddham* has the same meaning.

A less mystical interpretation has been kindly given to me by Professor Barnett. He points out that the *siddham* is probably derived from the first *sūtra* of the Kātantra, which runs *siddhō varṇasamāmnāyah*, i.e. "the traditional order of the letters is established (as follows)", and that this grammar was, over a thousand years ago, the most popular handbook in Northern India¹ and the Buddhist regions of Central Asia. The mark  is evidently one of the sacred symbols used at the commencement or end of any important writing, such as are referred to by Bühler on p. 85 of his *Indische Palaeographie*, and has practically the force of a sign of punctuation. A not

¹ When I was in India its use in Northern India seems to have been confined to Eastern Bengal, where I studied it with the local Paṇḍits. In the rest of Bengal the Mugdhabōdha was in general use.

very dissimilar sign will be found at the end of the plate facing p. 281 of vol. ii of Rājendra Lāla Mitra's *Notices of Sanskrit Manuscripts* (ॠ). Taking this sign as one of punctuation, it would be natural to mark this first division-point by mentally interjecting *ēkaṁ*, as a distant echo of the numbering of the first *sūtra* of the Kātantra, and in course of time the word *ēkaṁ* would become petrified, the meaning would be forgotten, and a new mystical meaning given to it.

In those parts of Northern India with which I am acquainted there are, except in the Pañjāb, no special names for the various letters. अ *a* is called *a-kāra*, क *ka* is called *ka-kāra*, and so on. In the Gurmukhī alphabet, used in the Pañjāb, it is different. Here the vowels have each its own name. Thus, initial अ *a* is called *āīrā*, non-initial ढ *ā* is called *ā-kannā*, and so on. The consonants are also named by enunciating each twice and doubling the consonant mentioned the second time. Thus क *ka* is called *kakkā*, ख *kha* is called *khakkhā*, and so on.

In the schools of Kashmīr this Pañjāb system is carried much further. Every vowel form and every consonant has its separate individual name. Most of these names have no definite meaning apart from this connotation, and, as names of letters, do not seem to have been invented on any regular system. Even each syllable of *ōṁ svasti*, and of *siddham*, and the sign ॐ for *ēkaṁ*, has its own name. I give these names in the following tables, written in the Nāgarī and Śāradā characters, with a transliteration into the Roman character. As these names are not Sanskrit, but are in the Kāshmīrī language, the system of transliteration followed is that which is applied to Kāshmīrī, and which differs slightly from the transliteration of the corresponding Nāgarī or Śāradā letters when used for Sanskrit.

VOWELS, ETC.

Roman.	Nāgarī.	Śāradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Śāradā.	Kāshmirī name in Roman.	Remarks.
ōm	ओं	ॐ	ओंकारा ओं	खिऊ खि	ōmkāṛā ōm	
sva	स्व	सु	स्वयं सो	भुयं भे	sōyam sō	
sti	स्ति	भि	त्वयिस् ते	दु वि भि डे	tēvis tē	
ēkan		णट	अकु सं गोर (एकं)	मुङ्कुमंगे (एकम)	ok ^u san gōr	Read as ēkan.
si	सि	भि	खदिक् से	मुदिक् मे	sēdiv sē	
ddhan	ङ	ङ	दमर् दं	नमर् नं	damar dam	There are no sonant aspirates in Kāshmirī.
a	अ	अ	आदी अ	मुदे अ	ādaṇ a	
ā	आ	आ	ऐतव् आ	लवव अ	aitav ā	
-ā	।	।	वहाय्	वदया	wahāy	
i	इ	इ	ययव ये	ययव ये	pyēyēv yē	
-i	ि	ि	मन्यर्	मंनुग	mānthar	
ū	ई	ई	दशरव् ई	दमवव उं	yishērav yū	

VOWELS, etc. (*continued*).

Roman.	Nāgarī.	Sāradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Sāradā.	Kāshmirī name in Roman.	Remarks.
-i	ी	१	अर् मूयर्	अग अंमुग	ar mūnthar	
u	उ	३	वपल् वी	वपल्वे	wōpal wō	
-u	५	१	खूल्	खू	khūru	
ū	ऊ	५	वपल् वा ऊ	वपल्व्वा ऊं	wōpal bā ū	
-ū	७	१	अर् खूल्	अग खू	ar khūrū	
ī	ई	८	अनव् चै	अनव् चै	rēnav rē	
-ī	८	८	Same name as for the initial form. Thus, क <i>ka</i> is called <i>kōv kahas tal rēnav</i> <i>rē</i> , or <i>rēnav rē</i> under <i>kōv ka</i> , i.e. <i>r</i> under <i>ka</i> .			
ī	ई	८	रखव् चै [६]	गपव् छै [६]	rakhav rū	
-ī	८	८	Same name as for the initial form. Thus, कू <i>ka</i> is called <i>kōv kahas tal rakhav rū</i> .			
ī	ई	८	खयव् लं	खयव् लं	lēyēv lē	
-ī	८	८	Same name as for the initial form. Thus, कू <i>ka</i> is called <i>kōv kahas tal lēyēv lē</i> .			
ī	ई	८	लीसव् लु	लीभव् लु	līsav l̄	
-ī	८	८	Same name as for the initial form, as above.			

ē	ए	तालव्य ए	उलट्वा ए	talaavy yē
-ē	८	ह्रु	ह्रुं	hōṇḍḍi
ai	ऐ	ताली ऐ	ह्रली ऐ	tōlī ai
-ai	३	ह्रजोर	ह्रजोर	hōnjōr
ō	ओ	वुठो ओ	वुं ओ	wuthō ō
-ō	७	अकु शू	अकुं शू	oku shyūru
au	औ	अशिदी औ	अमिमी त्	ashidī au
-au	१	अकुशि वहाय	अकुं मि वहाय	okushi wahāy
ṁ	२	मस् पयोरि अं	ममो अं	mas phēri aṁ
ṁ	३	अडि चन्द्र पय	अडिं चन्द्र	aḍi tsandra phayoru
ḥ	४	दो पयोरि अः	दो अं	dō phēri aḥ
	५	[दो पयोरि अः]	[दो अं]	
x	६	जिह्वामूलीय	जिह्वामूलीय	zihvāmūliyē
φ	७	उपध्मानीय	उपध्मानीय	wupadhmānīyē
,	८	मारिथ	मं	mōrith
	९	अडु आदौ अ	अडु अदौ अ	oḍu ādau a

Also called dō
phayōr aḥ.

Thus, **उ** φpa,
ह्र φpha.

Thus, **अ** is called
kōv ka mōrith.
Avagraha.

CONSONANTS

Roman.	Nāgarī.	Śaradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Śaradā.	Kāshmirī name in Roman.	Remarks.
<i>ka</i>	क	क	कोव् क	𑖕𑖄𑖫𑖅	<i>kōv ka</i>	The Kāshmirī language does not possess the letter <i>gha</i> .
<i>lha</i>	ख	ख	खूनि ख	𑖕𑖄𑖫𑖅𑖄𑖫𑖅	<i>khōni kha</i>	
<i>ga</i>	ग	ग	गग् ग	𑖕𑖄𑖫𑖅𑖄𑖫𑖅	<i>gagar ga</i>	
<i>gha</i>	घ	घ	गोसि ग [घ]	𑖕𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅	<i>gōsī ga [gha]</i>	
<i>ṇa</i>	ङ	ङ	नारुग् न	𑖕𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅	<i>nārūg na</i>	
<i>ca</i>	च	च	चाटिच् च	𑖕𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅	<i>tsāṭhuv tsa</i>	The Kāshmirī language does not possess the letter <i>jha</i> .
<i>cha</i>	छ	छ	छूटिच् छ	𑖕𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅	<i>tshōṭiñ tsha</i>	
<i>ja</i>	ज	ज	जयि ज	𑖕𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅	<i>zayī za</i>	
<i>jha</i>	झ	झ	जाशिञ् झ [झ]	𑖕𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅	<i>zōshiñ za [jha]</i>	
<i>ṇa</i>	ञ	ञ	खून फुटि ञ	𑖕𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅𑖄𑖫𑖅	<i>khōna phuṭi ñē</i>	

ta	ट	त	ta	अर्-मौट	सुगं मँए	ar-māṭa	The Kāshmirī language does not possess the letters <i>dha</i> or <i>ṇa</i> .
tha	ठ	थ	tha	सर्-मौट	भमं मँ०	sar-māṭha	
da	ड	द	da	डुङ् ड	डुङ् ड [५]	duḍḍa	
dha	ढ	ढ	dha	डक ड [६]	डक ड [५]	ḍaka ḍa [ḍha]	
na	ण	ण	na	नानगुरि न [७]	नानगुरि न [५]	nānaguriṇa [ṇa]	
ta	त	त	ta	तोव् त	डुवो उ	tōv ta	The Kāshmirī language does not possess the letter <i>dha</i> .
tha	थ	थ	tha	थाशि थ	संमि ष	thōshī tha	
da	द	द	da	दद्व् द	ममव् म	dadaṇḍa	
dha	ध	ध	dha	दृज् द [८]	माम् म [७]	dūñḍa [dha]	
na	न	न	na	नसुव न	चमुव न	nastuv na	
pa	प	प	pa	पडुरि प	पडुरि प	paḍuriṇa	The Kāshmirī language does not possess the letter <i>bha</i> .
pha	फ	फ	pha	फरिज् फ	हरिम् ह	phariñḥa	
ba	ब	ब	ba	बुव् ब	वुवो व	bub ba	
bha	भ	भ	bha	बायि ब [९]	वांयि व [८]	bōyī ba [bha]	
ma	म	म	ma	मोव् म	मेवो म	mōv ma	

CONSONANTS (*continued*).

Roman.	Nāgarī.	Śāradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Śāradā.	Kāshmirī name in Roman.	Remarks.
ya	य	य	याव य	यव य	yāwa yē	
ra	र	र	राक र	रक र	raka ra	
la	ल	ल	लाव ल	लव ल	lāwa la	
va	व	व	वाश व	वम व	washē wa	
śa	श	म	शकर श	मकग म	shēkar shē	
ṣa	ष	ध	षारि श [ष]	ढहि म [ध]	phōri shē [ṣa]	The Kāshmirī language does not possess the letter ṣa.
sa	स	भ	सुस् स	भुभ भ	sus sa	
ha	ह	ह	हाल ह	हल ह	hāla ha	
lṣa	ळ	क	कालि खठि च	कलिट्टु णि क	kōli vēṭhi kshē	
tra	त्र	इ	त्रुक तीव च	इकडिवा इ	truṅka tov tra	

jña	ज्ञ	ज्ञ (ज्ञि ज्ञहस् तल् खून फुटि ज)	(संयि सलभा ज्ञो सुन फुटि ल)	(sāyī sahas tal khōna phutī ñē)	This compound has no special name, and is simply spelt out, <i>khōna</i> <i>phutī ñē</i> (= ña) under <i>sāyī sa</i> (= ja).
la	ळ	बुडु डुडु ड (वा बुडु रक रु)	बुडु बुडु ड (ब बुडु रु)	boḍu ḍuḍ ḍa (or boḍu ra ka ra)	
lha	ळ्ह				

There is no equivalent for this letter in Śāradā.

Note that the only difference between the characters for *ma* and *sa* is that the left-hand lower corner of the former is round, while in the latter it is pointed.

Consonants followed by Vowels.—As in Nāgarī, the non-initial form of a vowel is used when it is preceded by a consonant. In naming the syllable, or *akṣara*, so formed, except in the cases of the vowels *r*, *ṛ*, *l*, and *ḷ*, the name of the consonant is uttered first. This is followed by the name of the non-initial vowel, and this by the *akṣara* itself. Thus, the name of *ka* is *kōv ka*, and that of non-initial *ā* is *wahāy*, and the *akṣara kā* is therefore named *kōv ka wahāy kā*. In most cases the name of the vowel is slightly altered so as to appear in the agent or dative case, while the name of the consonant remains unchanged. Thus, non-initial *ē* is called *hōṇḍū*, the dative of which is *hōṇjē*, and *kē* is called *kōv ka hōṇjē kē*.

The treatment of *r*, *ṛ*, *l*, and *ḷ* is different. Here it is the consonant that is put into the dative case, which is governed by the postposition *tal*, under. Thus, from *kōv ka* we get a dative *kōv kaḥas*. *Kōv kaḥas tal* means "under *ka*", and *kṛ* is called *kōv kaḥas tal ṛṇav ṛē*, i.e. *ṛṇav ṛē* under *kōv ka*, or *r* under *ka*. Similarly for the others. It will subsequently be seen that, so far as nomenclature goes, these four vowels are treated as if they were the second members of conjunct consonants, and the whole is named on the principle that is followed in the case of conjunct consonants.

The following table shows how each *akṣara* is named. With two exceptions the consonant employed is *ka*. The names and forms for *ku* and *kū* are irregular, and in their place I give the names and forms for *khū* and *khū* respectively. These are quite regular.

Roman.	Nāgarī.	Śaradā.	Kāshmīri name in Nāgarī.	Kāshmīri name in Roman.
<i>ka</i>	क	क	कोव् क	<i>kōv ka</i>
<i>kā</i>	का	क	कोव् क वहाय् का	<i>kōv ka wahāy kā</i>
<i>kei</i>	कि	कि	कोव् क मन्थरि कि	<i>kōv ka m̄nthārī ki</i>
<i>kē</i>	की	की	कोव् क अर् मूय् रौ की	<i>kōv ka ar m̄ūthārī kē</i>
<i>khu</i>	खु	ख	खुनि ख खूरि खु	<i>khōnī kha ar khūrī khū</i>
<i>khā</i>	खू	ख	खुनि ख अर् खू खू	<i>khōnī kha ar khūrī khū</i>
<i>ker</i>	छ	र	कोव् कहस् तल् च्छनव् च्छे	<i>kōv kahās tal r̄ēnav r̄ē</i>
<i>kē</i>	क	र	कोव् कहस् तल् र्खव् रू	<i>kōv kahās tal r̄akhav r̄ū</i>
<i>kai</i>	कु	र	कोव् कहस् तल् ल्ययव् ल	<i>kōv kahās tal l̄yēv l̄ē</i>
<i>kō</i>	कु	र	कोव् कहस् तल् लीसव् ल	<i>kōv kahās tal l̄īsav l̄</i>
<i>kau</i>	क	र	कोव् क ङ्ग्य के	<i>kōv ka hōngyē kē</i>
<i>kam</i>	कै	र	कोव् क ङ्ग्योर कै	<i>kōv ka hōngyōr kai</i>
<i>kah</i>	को	र	कोव् क अकु शूरि को	<i>kōv ka ol̄ku shūrī kō</i>
	कौ	र	कोव् क अकुशि वहाय् कौ	<i>kōv ka ol̄kuśi wahāy kau</i>
	कं	र	कोव् क मस् पयि कं	<i>kōv ka mas phēri kām</i>
	कः	र	कोव् क दो पयि कः	<i>kōv ka dō phēri kah</i>

IRREGULAR FORMATIONS

Non-initial \bar{a} is, as shown in this table, usually indicated by a short blunt triangle suspended from the top line, thus **𑖦**. Other examples are **𑖦𑖩** *klā*, **𑖦𑖪** *cā*, **𑖦𑖫** *tā*, and **𑖦𑖬** *pā*, named respectively *klōṇi kha wahāy klā*, *tsāṭuv tsa wahāy tsā*, *tōv ta wahāy tā*, and *padūrī pa wahāy pā*. The letters **𑖦𑖭** *ṇa*, **𑖦𑖮** *ja*, **𑖦𑖯** *ṭa*, and **𑖦𑖰** *ṇa* have already a similar stroke on the right, and, with non-initial \bar{a} , this stroke and the following vowel combine into a kind of semicircle or hollow triangle (**𑖦**) called *kundali wahāy*. Thus—

Roman.	Nāgarī.	Sāradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Roman.
<i>ṇa</i>	𑖦𑖭	𑖦𑖭	नाहृग न कुंडलि वहाय ना	<i>nāhṛg na kundali wahāy nā</i>
<i>ja</i>	𑖦𑖮	𑖦𑖮	जयि ज कुंडलि वहाय जा	<i>zāyī ja kundali wahāy zā</i>
<i>ṭa</i>	𑖦𑖯	𑖦𑖯	अर्-मौट कुंडलि वहाय टा	<i>ar-māṭa kundali wahāy ṭā</i>
<i>ṇa</i>	𑖦𑖰	𑖦𑖰	नानगुरि न कुंडलि वहाय ना	<i>nānagurī na kundali wahāy nā</i>

The same changes occur when any of the above consonants appears as a member of a conjunct consonant. For examples see below under that head.

The usual form of non-initial \bar{u} is a blunt triangle lying on its side, thus **𑖦**, suspended from the consonant, as in *klū* in the table on p. 13. This sign is called *klūrū*. Other examples are **𑖦** *cu* and **𑖦** *ṭu*, named respectively *tsāṭuv tsa klūrī tsu* and *ar-māṭa klūrī ṭu*. The letters *ka*, *ga*, *jha*, *ṇa*, *ḍa*, *ta*, *bha*, and *śu* do not take this form, but suffix the lower part of initial *u*, **𑖦**, named *vōṣpal wō*,

instead. The resultant sign resembles a Nāgarī ॠ. Besides the spelt-out name usual with these conjuncts, these particular conjuncts each have a name of their own. Thus—

Roman.	Nāgarī.	Saradā.	As spelt out in Kāshmirī (Nāgarī character).	Kāshmirī name (Nāgarī).	As spelt out in Kāshmirī (Roman character).	Kāshmirī name (Roman).
ku	क	ऊ	कु काको कस् तल् वपल् वो	कुका कु	ku kākō kas tal wōpal wō	kukā ku
gu	ग	गु	गु गगरी गस् तल् वपल् वो	गगरी गु	gu gagarī gas tal wōpal wō	gagarī gu
jhu	ह	ख	जु जगिशिञ् जस् तल् वपल् वो	जगिशिञ् ज खूरि जु	ju zōshiñ zas tal wōpal wō	zōshiñ za khūrī zu
ñu	ञ	उ	नु खून फुटि जस् तल् वपल् वो	खून फुटिञ्	ñu khōna phuṭi ñēs tal wōpal wō	khōna phuṭiñē . khūrī ñu
ḍu	ड	डु	डु डुडू डस् तल् वपल् वो	खूरि डु	ḍu ḍuḍū ḍas tal wōpal wō	ḍuḍa khūrī ḍu
tu	तु	उ	तु तातो तस् तल् वपल् वो	डुड खूरि डु	tu tāṭō tas tal wōpal wō	tutā tu
bhu	भु	ऊ	बु बायी बस् तल् वपल् वो	ताता तु	bu bōyī bas tal wōpal wō	bōyī ba khūrī bu
śu	शु	सु	शु शकर् शस् तल् वपल् वो	बायि ब खूरि बु शुकरी सु	shu shēkar shēs tal wōpal wō	shukarī shu

The *akṣara ru* is formed as follows:—

ru	र	न	(Not spelt out.)	रखरी रु	(Not spelt out.)	rulharī ru
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When *u* is added to a conjunct consonant ending in *ra* it takes the following forms :—

Roman.	Nāgarī.	Sārādā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Roman.
<i>kru</i>	कू	कू	कोव् क दुतरिख् खुरी कू	<i>kōv ka dutarikh khurī kru</i>
<i>khru</i>	खू	खू	खूनि ख दुतरिख् खुरी खू	<i>khōni kha. dutarikh khurī khru</i>
<i>gru</i>	गू	गू	गगर् ग दुतरिख् खुरी गू	<i>gagar ga dutarikh khurī gru</i>

And so on.

Compare the forms for *kra*, *khra*, *gra* below. *Dutarikh* is the name of *ra* when it is the second member of a conjunct.

The usual form of non-initial *ū* is a straight horizontal line, thus **┐**, suspended from the consonant, as in *khū* in the table on p. 13. Other examples are **खू** *ghū* and **अू** *cū*, called respectively *gōsi ga ar khūrū ghū* and *tsātuv tsa ar khūrū tsū*, the sign itself being called *ar khūrū*. Those letters which take the lower part of the initial form of *u* also take the lower part of the initial form of *ū* **ऊ**, named *wōpal bā ū* instead of *ar khūrū*. So also does the letter *ra*. Unlike the *akṣaras* with *u*, these

[to next page]

When *ū* is added to a conjunct consonant ending in *ra* it takes the following forms :—

Roman.	Nāgarī.	Sārādā.	Kāshmirī name (Nāgarī character).	Kāshmirī name (Roman character).
<i>krū</i>	कू	कू	कोव् क दुतरिख् अर खूकू कू	<i>kōv ka dutarikh ar khūrū krū</i>
<i>khru</i>	खू	खू	खूनि ख दुतरिख् अर खूखू खू	<i>khōni kha. dutarikh ar khūrū khru</i>

And so on.

akṣaras with *ū* have, except *rū*, no special name. The descriptive spelling out is a sufficient name. Thus—

Roman.	Nāgarī.	Śāradā.	Kāshmirī name (Nāgarī character).	Kāshmirī name (Roman character).
<i>kū</i>	कू	कु	कोव् कहस् तल् व्वपल् बा ऊँ	<i>kōv kahas tal wōpal bā ū</i>
<i>gū</i>	गू	गु	गगर गहस् तल् व्वपल् बा ऊँ	<i>gagar gahas tal wōpal bā ū</i>
<i>jhū</i>	झू	झु	ज़ाशिञ् जहस् तल् व्वपल् बा ऊँ	<i>zōshiñ zahas tal wōpal bā ū</i>
<i>ñū</i>	जू	जु	खून फुटि जहस् तल् व्वपल् बा ऊँ	<i>khōna phuṭi ñēhas tal wōpal bā ū</i>
<i>ḍū</i>	डू	डु	डुड् डहस् तल् व्वपल् बा ऊँ	<i>ḍuḍ ḍahas tal wōpal bā ū</i>
<i>tū</i>	तू	तु	तोव् तहस् तल् व्वपल् बा ऊँ	<i>tōv tahas tal wōpal bā ū</i>
<i>bhū</i>	भू	भु	बायि बहस् तल् व्वपल् बा ऊँ	<i>bōyī bahas tal wōpal bā ū</i>
<i>śū</i>	शू	शु	शकर शहस् तल् व्वपल् बा ऊँ	<i>shēkar shēhas tal wōpal bā ū</i>
<i>rū</i>	रू	रु	रा अर् खराँ रू (इयदेव)	<i>rā ar kharā rū</i>

CONJUNCT CONSONANTS

The following is a list of conjunct consonants. Their names are based on their component parts, the first member being put into the dative, governed by *tal*, below. Thus *kka* is called *kōv kahas tal kōv ka*, i.e. *kōv ka* under *kōv ka*, or *ka* under *ka*; *kca* is called *kōv kahas tal tsāṭuv tsa*, i.e. *tsāṭuv tsa* under *kōv ka*, or *ca* under *ka*; and so on.

When *ya* is the second member of a conjunct consonant it takes the form ८, which is named सुतरिख् *shutarikh*. Thus, क्य *kya* is written ८, and is called कोव् क सुतरिख् क्य *kōv ka shutarikh kya*, and so on for the others.

When *ra* is the second member of a conjunct consonant it takes the form २, which is named दुतरिख् *dutarikh*. Thus, क्र *kra* is written २, and is called कोव् क दुतरिख् क्र *kōv ka dutarikh kra*, and so on for the others.

Roman.	Nāgarī.	Sārādā.	Roman.	Nāgarī.	Sārādā.	Roman.	Nāgarī.	Sārādā.
<i>kka</i>	कक	क	<i>khya</i>	ख	ख	<i>ñkha</i>	ख	ख
<i>kkha</i>	कख	क	<i>khra</i>	ख	ख	<i>ñkhya</i>	ख	ख
<i>kna</i>	कड	क	<i>gna</i>	ग	ग	<i>ñkhyā</i>	ख	ख
<i>kca</i>	क	क	<i>gda</i>	ग	ग	<i>nga</i>	ङ	ङ
<i>kṇa</i>	कण	क	<i>gdha</i>	ग	ग	<i>ngya</i>	ङ	ङ
<i>kta</i>	क	क	<i>gna</i>	ग	ग	<i>ngyā</i>	ङ	ङ
<i>kyta</i>	कय	क	<i>gba</i>	ग	ग	<i>ngha</i>	ङ	ङ
<i>ktra</i>	क	क	<i>gma</i>	ग	ग	<i>nghya</i>	ङ	ङ
<i>ktrya</i>	कय	क	<i>gya</i>	ग	ग	<i>nghra</i>	ङ	ङ
<i>ktva</i>	क	क	<i>gra</i>	ग	ग	<i>nghrā</i>	ङ	ङ
<i>ktha</i>	कथ	क	<i>grya</i>	ग	ग	<i>nghrau</i>	ङ	ङ
<i>kthya</i>	कथ	क	<i>gva</i>	ग	ग	<i>ñña</i>	ङ	ङ
<i>kna</i>	क	क	<i>ghna</i>	घ	घ	<i>ñma</i>	ङ	ङ
<i>knya</i>	कय	क	<i>ghnya</i>	घ	घ	<i>nya</i>	ङ	ङ
<i>kpa</i>	कप	क	<i>ghma</i>	घ	घ	<i>cca</i>	च	च
<i>kma</i>	कम	क	<i>ghya</i>	घ	घ	<i>ccha</i>	च	च
<i>kya</i>	कय	क	<i>ghra</i>	घ	घ	<i>cchra</i>	च	च
<i>kra</i>	क	क	<i>ñka</i>	ङ	ङ	<i>cña</i>	च	च
<i>krya</i>	कय	क	<i>ñkta</i>	ङ	ङ	<i>cma</i>	च	च
<i>kla</i>	क	क	<i>ñktya</i>	ङ	ङ	<i>cya</i>	च	च
<i>kva</i>	क	क	<i>ñktyā</i>	ङ	ङ	<i>cra</i>	च	च
<i>kṛya</i>	क	क	<i>ñktau</i>	ङ	ङ	<i>chya</i>	च	च
<i>kṣa</i>	क	क	<i>ñkya</i>	ङ	ङ	<i>chra</i>	च	च
<i>kṣma</i>	क	क	<i>ñkṣa</i>	ङ	ङ	<i>jga</i>	ज	ज
<i>kṣya</i>	क	क	<i>ñkṣva</i>	ङ	ङ	<i>jja</i>	ज	ज
<i>kṣva</i>	क	क						

Roman.	Nāgarī.	Śārādā.	Roman.	Nāgarī.	Śārādā.	Roman.	Nāgarī.	Śārādā.
jjha	झ	झ	ḍgha	झ	झ	ṃau	णौ	णौ
jña	ञ	ञ	ḍghra	ञ	ञ	ṃma	एम	म
jñā	ज्ञ	ज्ञ	ḍja	झ	झ	ṃmā	एमा	म
jñya	झ्य	झ्य	ḍjā	झ	झ	ṃya	ण्य	ण्य
jma	जम	जम	ḍdha	झ	झ	ṃva	णव	व
jya	ज्य	ज्य	ḍdu	झ	झ			
jra	ज्र	ज्र	ḍdha	झ	झ	ṃka	क	क
jva	जव	जव	ḍma	झ	झ	ṃkra	कृ	कृ
			ḍya	झ	झ	ṃtta	त	त
ñca	च	च	ḍra	झ	झ	ṃtṛya	त्र्य	त्र्य
ñcma	चम	चम				ṃtṛra	त्र	त्र
ñcya	च्य	च्य	ḍhya	घ	घ	ṃtṛva	त्रव	व
ñcha	च्र	च्र	ḍhra	घ	घ	ṃtṛtha	त्रथ	थ
ñja	ज	ज				ṃtna	तन	न
ñña	ज्ज	ज्ज	ṇṭa	ण	ण	ṃtnya	तन्य	न्य
ñya	ज्य	ज्य	ṇṭā	ण	ण	ṃtpa	तप	प
			ṇṭha	ण	ण	ṃtpṛa	तप्र	प्र
ṭta	ट	ट	ṇṭhya	ण्य	ण्य	ṃtma	तम	म
ṭṭā	ट्ट	ट्ट	ṇṭhyau	ण्यौ	ण्यौ	ṃtmya	तम्य	म्य
ṭṭha	ट्ठ	ट्ठ	ṇḍ	ण	ण	ṃtṛya	त्र्य	त्र्य
ṭpa	टप	टप	ṇḍya	ण्य	ण्य	ṃtra	त्र	त्र
ṭya	ट्य	ट्य	ṇḍra	ण्य	ण्य	ṃtrya	त्र्य	त्र्य
ṭhya	ट्य	ट्य	ṇḍrya	ण्य	ण्य	ṃtrva	त्रव	व
ṭhra	ट्र	ट्र	ṇḍha	ण्य	ण्य	ṃtsa	तस	स
			ṇḍhā	ण्य	ण्य	ṃtsna	तसन्	सन्
ḍja	झ	झ	ṇṃa	ण	ण	ṃtsnya	तस्य	स्य
ḍgya	झ्य	झ्य	ṇṃā	ण	ण	ṃtsya	तस्य	स्य

Roman.	Nāgarī.	Sāradā.	Roman.	Nāgarī.	Sāradā.	Roman.	Nāgarī.	Sāradā.
thna	थ	थ	nka	क	क	pva	व	व
thya	थ्य	थु	nta	न	उ	psa	स	फ
dga	ग	ग	ntyā	न्य	तु	psva	स्व	फु
dgha	घ	घ	ntra	न्त	त्र	bgħa	व	घ
dghra	घ्र	घ्र	ntha	न्थ	तु	bja	व	झ
dda	ह	ह	nda	न	म	bda	व	ड
ddyā	ह्य	ह्य	ndra	न्र	म	bdha	व	ड
ddha	ह	ह	ndha	न्ध	म	bna	ब	न
ddhya	ह्य	ह्य	ndhra	न्ध्र	म	bba	ब	न
dna	ड	ड	nna	न	म	bbha	ब्भ	न
dba	ड	ड	nṇa	न	म	bbhya	ब्भ्य	न
dbha	ड	ड	nṇra	न	म	bṛa	व	र
dbhya	ड्य	ड्य	nṇpha	न	म	bva	व	व
dma	ड	ड	nma	न	म	bḥna	भ	ह
dya	य	य	nya	न्य	ह	bḥya	भ	ह
dra	ड	ड	nra	न	र	bḥra	भ	र
drya	ड्य	ड्य	nṣa	न	र	bḥva	भ	र
dva	व	व	nsa	न	र	mna	म	म
dvya	व्य	व्य	pta	प	प	mpa	म	म
dhna	ध	ध	ptya	प्य	पु	mpṛa	म	म
dhnyā	धय	धय	pna	प	प	mḥa	म	म
dhma	ध	ध	ppa	प	प	mba	म	म
dhya	ध	ध	pma	प	प	mbha	म	म
dhra	ध	ध	pya	प	प	mma	म	म
dhryā	धय	धय	pṛa	प	प	mya	म	म
dhva	ध	ध	pla	प	प			

Roman.	Nāgarī.	Śārada.	Roman.	Nāgarī.	Śārada.	Roman.	Nāgarī.	Śārada.
mra	म	𑖦	rbha	भ	𑖧	śra	श	𑖨
m̐a	𑖦	𑖦	rma	म	𑖦	śrya	श्य	𑖨
mva	म	𑖦	rya	य	𑖦	śla	ल	𑖨
			rla	ल	𑖦	śva	व	𑖨
yya	य	𑖦	rva	व	𑖦	śvya	व्य	𑖨
yva	व	𑖦	rśa	श	𑖦	śśa	श	𑖨
			rṣa	ष	𑖦			
r̐	र	𑖦	rṣa	स	𑖦	śta	ट	𑖦
rka	क	𑖦	rha	ह	𑖦	śtya	थ	𑖦
rkha	ख	𑖦				śtra	ट्र	𑖦
rga	ग	𑖦	lka	ल	𑖦	śtrya	ट्र	𑖦
rg̐ha	घ	𑖦	lpa	ल	𑖦	śtva	ड	𑖦
rca	च	𑖦	lpha	ल्फ	𑖦	śtvā	दा	𑖦
rcha	छ	𑖦	lma	ल	𑖦	sth	ठ	𑖦
rja	ज	𑖦	lya	ल	𑖦	sthā	ठा	𑖦
r̐a	ट	𑖦	lra	ल	𑖦	śna	ण	𑖦
r̐ha	ठ	𑖦	lla	ल	𑖦	śnya	ण्य	𑖦
r̐a	ड	𑖦	lva	ल	𑖦	spa	प	𑖦
r̐ha	ढ	𑖦				spra	प्र	𑖦
r̐a	ण	𑖦	vna	व	𑖦	spha	फ	𑖦
rta	त	𑖦	vya	य	𑖦	śma	म	𑖦
r̐ha	थ	𑖦	vra	व	𑖦	śya	य	𑖦
rda	द	𑖦	vva	व	𑖦	śva	व	𑖦
r̐ha	ध	𑖦	śca	श	𑖦	ska	स	𑖦
r̐m	प	𑖦	ścya	श्य	𑖦	śkha	ख	𑖦
r̐pha	फ	𑖦	śna	न	𑖦	sta	स	𑖦
rba	ब	𑖦	śya	श	𑖦	styā	स्य	𑖦

Rom.	Nāg.	Śār.	Rom.	Nāg.	Śār.	Rom.	Nāg.	Śār.
<i>stra</i>	स्त्र	ꣳ	<i>sma</i>	स्म	ꣳ	<i>liṇa</i>	ल्ल	ꣳ
<i>stva</i>	स्त्व	ꣳ	<i>smya</i>	स्म्य	ꣳ	<i>hna</i>	ह्न	ꣳ
<i>stha</i>	स्थ	ꣳ	<i>sya</i>	स्य	ꣳ	<i>hma</i>	ह्म	ꣳ
<i>sna</i>	स्न	ꣳ	<i>sra</i>	स्त्र	ꣳ	<i>hya</i>	ह्य	ꣳ
<i>snya</i>	स्न्य	ꣳ	<i>sva</i>	स्व	ꣳ	<i>hra</i>	ह्र	ꣳ
<i>spa</i>	स्प	ꣳ	<i>ssa</i>	स्स	ꣳ	<i>hla</i>	ह्ल	ꣳ
<i>spha</i>	स्फ	ꣳ	<i>sha</i>	श्च	ꣳ	<i>hva</i>	ह्व	ꣳ

NUMERALS

Roman.	Nāgarī.	Śāradā.	Kāshmirī (Nāgarī).	Kāshmirī (Śāradā).	Trans- literation.
1	१	०	अख्	अण	<i>akh</i>
2	२	१	बह्	बण	<i>zah</i>
3	३	३	च	त्र	<i>trē</i>
4	४	२	चोर्	त्रेग	<i>tsōr</i>
5	५	५	पाँक्	पंका	<i>pōtsh</i>
6	६	७	षह्	षण	<i>shēh</i>
7	७	१	सथ्	मष	<i>sath</i>
8	८	३	ऐट्	ऐण	<i>aīth</i>
9	९	७	नव्	नव	<i>nav</i>
10	१०	००	दह्	दण	<i>dah</i>
11	११	००	काह्	कण	<i>kāh</i>
20	२०	१०	बुह्	बुण	<i>wuh</i>
30	३०	३०	त्रह्	त्रण	<i>trah</i>
100	१००	०००	हथ्	हष	<i>hath</i>
1000	१०००	००००	सास	भाभा	<i>sās</i>

APPENDIX

THE ALPHABET IN SAIVA MYSTICISM

As very little is known regarding the mystic character attributed to the letters of the alphabet in Kashmir Śaivism, I have obtained the following account of this complicated subject from Mahāmahōpadhyāya Paṇḍit Mukunda Rāma Śāstri. It was written by him in Sanskrit, and it is so full of technical terms of and references to Śaiva philosophy that only an expert in the subject could interpret it. Professor Barnett has most kindly come to my rescue, and the following translation is from his competent hand. Everyone who is interested in this branch of mysticism will be grateful to him for the care and labour that he has expended in order to guide us laymen through a maze of considerable intricacy. Additions and notes by Professor Barnett himself are enclosed between square brackets.

The account is interesting from another point of view. It contains a quotation from a hitherto unknown treatise, the *Mahā-naya-prakāśa*. The importance of this work consists in the fact that it was not written in Sanskrit, but in an old form of Prakrit from which apparently modern Kāshmiri is descended. The passage quoted is tantalizingly short, but I am endeavouring to obtain a copy of the complete work, which promises to throw much light on the disputed question as to what form of Prakrit was current in North-Western India in ancient times.


[*Note*.—According to the Āgamas, Paramêśvara by the agency of his Śakti stirs up the Bindu (also called Śiva-tattva, Kuṇḍalinī, Śuddha-māyā, Kuṭila, Śabda-brahma, Śabda-tattva, etc.). The Bindu is the insentient material cause whence in consequence of this disturbance arise the six Adhvans (viz. the Mantra, Pada, Varṇa, Bhuvana,

Tattva, and Kalā Adhvans); and it is the real substrate of all differences of condition (e.g. rise and dissolution of the cosmos) which are described as *upādhis* to the unconditioned Śiva. The Bindu is a *parigraha-śakti* or "possessed Power" of Śiva, but is in no sense identical with him.

From the Bindu there emerges the Praṇava, and from the latter the letters, forming the Varṇādhvan, of which the consonants are lifeless bodies and the vowels their life; the combinations thereof form eighty-one words, the Padādhvan, whence are produced eleven spells, the Mantrādhvan. The Varṇas, Mantras, and Padas together form the Vēdas and Āgamas.

The Tattvādhvan is composed of the Bindu or Śiva-tattva, the Sadāśiva-tattva (an efflux from the Bindu without change in the equipoise of the Powers of Action and Will in Paramêśvara), Mahêśvara-tattva or Īśvara-tattva (when Will is depressed and Action intensified in the Bindu), and Śuddha-vidyā-tattva (when the reverse is the case).

Some identify the Śiva-tattva with the Nāda, and the Śakti-tattva with the Bindu. But the Pauṣkarāgama states clearly that the Bindu is as described above, and that it is that whence the "complex of sound", *nādātmiḥ yōgaḥ*, arises immediately, in which it moves, and into which it dissolves (ii, 3).]

THE UTTERANCE "OK^u SAM GÔR^u", AND ITS SIGN .

The object of using this sign is this. In the first place the upper horizontal line — indicates the letter *a*, that is to say the Uppermost (*anuttara*), or Śiva, transcending the Kula¹ and secondless (*akula advaitasvarūpa*). The

[¹ The *Kula* consists of *Jiva* (individual soul), *Prakṛti* (primal matter), space, time, ether, earth, water, fire, and air. The state of grace in which all these are conceived as one with Brahma or Śiva is *Kulācāra*. On this basis is built up the Kaula or Kaulika cult, which differs from

two middle perpendicular lines indicate all the vowels from *ā* onwards, while the two outer curved lines *↵* *↶* represent a plough (*hala*), and therefore indicate all the consonants (*hal*). The whole sign *↵π↶* therefore indicates the totality of all the letters from *a* to *h*.

Its utterance "*okṣaṁ gōṣaṁ*".—*okṣaṁ*, One, absolute, secondless; *saṁ*, the principle of Consciousness (*saṁvit-tattva*); *gōṣaṁ*, known by the Intuition of the Ego. Supply "by all". This "One", the Syllable indicating the secondless Brahma and expressed as a unity, is established (*siddha*) in all mystic Āgamas. The sense is: The Supreme Lord's secondless Power (Śakti), which consists of the Uppermost (Anuttara) and the Visarga, and (thus) begins with *a* and ends with *ha*—which has the form of pure Consciousness, which contains in germ the whole universe, and in which the principles of being are perfectly comprehended—bestows transcendental power (*siddhi*), viz. enjoyment and salvation.

In the various Āgamas it is laid down that the Word-brahma (*śabda-brahma*), consisting of the letters from *a* to *ha*, and having the form of a secondless Consciousness, exists as the total universe.

To this effect are two verses in the book *Mahā-naya-prakāśa*, consisting of verses composed in very ancient vernacular, viz. :

akula chutta vyāpaka bōdhārani |
kulagata ahalī śatta gumāna ||
ganthi-cakka-ādhāra-vidhārana |
sānēkarūpa akkai vijayāna ||

the Śākta cult in being more gross (besides details of ritual, etc.). It is expounded in the *Mahānirvāṇa-tantra*, vii, 95 ff., and elsewhere, *ibid.*; and a plain unvarnished account of its ritual, in all its nastiness, is given in Taruṇācārya's *Kula-rahasya*. See also the account in Viśvakōṣa, s.v. *Kulācāra*. The speech of Bhairavānanda in Rājasēkhara's *Karpūra-mañjarī* (Konow's transl., p. 235) gives a good idea of the Kaula as others saw him.]

The meaning of it is: *akula*, form transcending the *Kula*¹; *chutta*, touching; *vyāpaka*, omnipresent; *bōdhārāni*, seat of the rise of perception; then *kulagata*, existing in the *Kula*; *ahalī*, having the form of *ahal*, i.e. of the consonants without *a*, this being a compound formed with the elision of the middle word (*a-varjita-hal* becoming *a-hal*), i.e. being in the form of consonants, but being devoid of this *a*, which has the form of a definite line²; *śatta*, Power, the Power *Ahalā*.

Or again (we may derive *ahalī* thus): *lāti*, she takes or pervades the letters *a* and *ha*, the first and the last sounds (of the alphabet), as she consists in utterance of the letters.


Or again: *ahal* is she in whom there exists no *hal*, no consonant; scil. the Kuṇḍalinī in the form of breath, not written down, only in the course of utterance.

Ganthi-cakka-ādhāra-vidhārana, shatterer of bonds, circles, and bases; *gumūna*, murmuring, buzzing, as it were, let her make a noise, utter a sound. From her place the *Ahalā*, scil. the Power consisting of the power of upward breath—shattering in her condition of uprising the bonds, circles, and bases—opening a passage for herself to rise aloft—shall reveal herself, becoming manifest in sound. [This refers to the Tantric notion which identifies Śakti with the Kuṇḍalinī force resting coiled round the Linga in the *mūlādhāra* of the microcosm.] *Sā akkai*, although thus secondless in character; *anekarūpa*, manifold; *vijayūna*, may she prosper!

To the same effect (it is said) in the *Amāvāsya-trimśikā*:

yo 'sau parāparaḥ śāntaḥ śivaḥ sarvagatō mahān |
apramēyō hy anantaś ca vyāpī sarvśvaréśvaraḥ ||
tasyāsti sahaajā śaktiḥ sarvaśaktimayī parā |

¹ See the preceding footnote.

² Scil. the top horizontal line in the figure .

icchājñānakriyātvēna sāvāikā bahudhā sthitā ||
tasyā uditarūpāyā yē bhēdāḥ kāryatō gatāḥ |
tān antas tu samāhṛtya sāmaraśyē śivē sthitā ||

“That Śiva who is at once Higher and Lower, still, omnipresent, great, beyond scope of (logical) perception, and boundless, all-pervading, lord of all lords, possesses a congenital Higher Power which is constituted of all powers. Though One only, She exists in various forms as Will, Thought, and Action. The divisions which issue as products from Her when She is in the State of being aroused, She when in equilibrium gathers together within Herself, and (then) She rests in Śiva.”

The object of study being then the Power, as it is said in the Āgamas :

sthūlā viśvatanur dēvī sūkṣmā cinmātrarūpiṇī |
parā nityōditā śāntā brahmasattāśvarūpiṇī ||

“The Goddess when gross forms the body of the universe ; when subtile, She has only the form of spirit : Higher, Eternal is She called, still, essentially composed of the being of Brahma.”

(The author of the *Mayā-naya-prakāśa*) thrice praises firstly the Goddess (mentioned) at the end (above) as being Higher, scil. in the words *akula chutta vyāpaka bodhāraṇi*, next (the Goddess) in the subtile form, as both Higher and Lower, scil. in the words *kulagata . . . vidhāraṇa* ; and then (the Goddess) in gross form, as Lower, scil. in the words *anēkarūpa* : and (he means to say as follows) : “ She, though appearing in three forms, is one,” and “ may She be successful in Her essential nature of Selfhood, as identical with the Self : pervading the *akula* sphere ; and acting as *arāṇi* (fire-stick), scil. mother, to perceptions, i.e. phenomena ; and manifold in form, though one, may she conquer ! Essentially consisting in infinite manifestation.

may She without check, by repulse of opponents, prosper in sole monarchy, i.e. in empire".¹

[The author then proceeds to expound in detail the theory of the revelation of the Power in the form of the letters, with which may be compared the *Śiva-sūtra-vimarśinī*, ii, 1, 3, 7, and 19, etc., in the Kashmir Series of

[¹ The following extract from Shrinivas Iyengar's translation of *Śiva-sūtra-vimarśinī*, in *Indian Thought*, vol. iii, p. 360, note, throws light on the subjects above dealt with. The spelling of Sanskrit words has been altered to agree with the system of transliteration used in this paper :—

"Parā Śakti is the mother of the universe. She may be conceived as Śiva-śakti, the consciousness of Īvara. She is Consciousness, Pure, Universal, and Unlimited. Hence she is Independence (*svacchanda*); she is the vibratory energy that drives the cosmos. Being consciousness, she is symbolized * by Light; as the light of the sun makes the whole world visible, so she makes cognition desire and muscular action visible to the man that exercises these functions, i.e. she makes him aware of them. Man in his own real nature is Śiva, but attached to a body and mind. When these latter act, i.e. when cognition, etc., take place, she turns his attention on them and makes him identify himself with them. She is hence Mahā-Māyā, the great deceiver. She is also Mahā-Śakti, the driver of the cosmos; in this she is symbolized by Sound, the greatest manifestation of energy outside us. As Sound symbolizes this aspect of her, individual sounds are the bodies, physical manifestations of parts of her, viz. her attendant divinities, dēvis, yōginis, Śaktis, etc. By themselves, these sounds that constitute the mantras are merely, as it were, dead sound; they become vitalized when one acquires mantravīrya and makes the mantras charged with mystic power (Śakti). This is done by the "rousing" of Kuṇḍalinī. Kuṇḍalinī is Parā Śakti herself, or rather, a minified replica of her, residing in a man's body. In the case of ordinary men, Kuṇḍalinī is potential merely; she resides in the shape of a serpent coiled round his heart. By the word "heart" is not meant the physiological organ, but the centre of the body imagined as a hollow and filled with ākāśa. Ākāśa is sound conceived not as sensation within the brain, but as an objective entity. Such an ākāśa fills the inside of the body. In its centre, which is the heart, 'the buddhi guha,' there is a dot of Light. It is the Śiva, the representative of the supreme in the microcosm. As Śiva's Śakti surrounds Him in the cosmos, so in man this dot of Light (bindu) is surrounded by the Śakti in the shape of the sleeping serpent. 'Churning' with the bindu makes the coiled serpent straight."]

* "Symbolized" is hardly adequate; "cosmically revealed, or embodied" would be nearer.—L. D. B.

Texts and Studies, with Mr. Shrinivas Iyengar's translation (*Indian Thought*, vol. iii), and then he goes on to give the following account of the mystic significance of each letter, with which the curious reader may compare the exposition in *Śiva-sūtra-vimarśinī*, p. 60 f.]

- A : the first element in the conception of the Uppermost Ego, perfect egoity essentially transcendental in nature.
- Ā : the sinking to rest in that same (perfect egoity), hence the Power of Joy, consisting in the combination of two *a*'s.
- I : the Power of Will, styled Aghōrā, consisting of an instinct towards external self-manifestation amidst the union consisting of the equilibrium of Śiva.
- Ī : the same when mistress (*īśitrī*) and, as it were, fallen to rest in the Self, hence composed of the combination of two *i*'s.
- U : the Power of Thought in the form of an opening out (*unmēṣa*) of a universe, while there is in (the Power of) Will an instinct outwards.
- Ū : a condition revealing deficiency in the principle of Consciousness, owing to the excess of the object of thought, while this (Power of Thought) is still undivided like (the image) of a town in a mirror.
- Ṛ, Ṝ : as the twofold Will reposing upon the realm of the Void touches the luminous principle (*tējas*) by the agency of the Power of Thought, it reveals itself in the sound *R* like the lightning-flash and the lightning.¹
- Ṝ, Ṝ̄ : when the same (Will) advances far in the realm of the Void, and owing to a certain deficiency of the Power of Thought assumes the form of wood and stone, it reveals itself in the same way as

¹ See note on next page.

the lightning-flash and lightning,¹ by means of the sound *L* because of its solid nature; hence these things (wood, etc.) are similarly eternal, because they sink to rest solely in the Self. The term "neuter" is applied, because (the *ḷ* and *ḻ*) are unable to generate any other radical letter (*bīja*, a mystical letter forming the essential part of the spell of a deity), owing to their lack of instinct outwards.

Ē: a triangular radical (*bīja*) due to the predominance of the Uppermost whilst the Uppermost and Joy are proceeding in Will, (its triangular form being) because of the equilibrium of Will, Thought, and Action.

AI: a prolongation owing to greater (vocalic?) sound, as a result of the extreme extension of the same two (scil. the Uppermost, represented by *a*, and Joy, represented by *ā*) in Will (the letter *i*) and the Mistress (the *ī*).

Ō: having the form of an extension of the Uppermost and Joy, due to the desire for manifestation outwards, in the Power of Thought (when the latter is) in the condition in which the universe opens out into manifestation.

AU: as this is an extreme prolongation of the same (vowel *ō*), it is a trident-radical letter (*triśula-bīja*), because Will, Thought, and Action are distinct in it.

[¹ Cf. *Śira-sūtra-vimarsinī*, p. 61, and n. 39, *ibid.* The note says: "As the illumination (*vidyōtana*) of the lightning-flash, i.e. the latter is slightly superior, so the same Will, taking the form of the letter *Ṛ*, is like the lightning-flash; the illumination of the latter, i.e. a slight superiority (of the former), is the *Ṛ̣*, and the sound *R* is the seed of Fire, consisting of radiance.

Similarly, Will when resembling the lightning-flash is *Ḷ*; and so to speak the illumination of the same, being slightly superior, is *Ḷ̣*, and the sound *L*, being solid of nature, is the seed of the Earth."]]

AM̐: a Power-inspired intuition for the first time of the universe, so far (as it yet exists), as being the Bindu, because it consists of sensation.

AH̐: an intuition of the predominance of Power in the above-mentioned Uppermost (when the latter is) in unbroken union with the Power of Joy, (so that the Uppermost and the Power of Joy are intuited) as being in the form of the Visarga.


The Powers of the Supreme Lord are five; each of these Powers again is capable of a fivefold combination.

Hence the *K*-series issuing from the Uppermost, the *C*-series arising from Will when in her essential form, the *T'*-series springing from the same Will when she is in the double form of being disturbed and not disturbed, the *T*-series, and *P*-series which arises from the opening out (of the Power so as to form a universe), have each five members. Of these the presiding goddess of the *A*-series is Brāhmī, that of the *K*-series is Māhēśvarī, and their essential nature is that of the five elements of primitive matter, scil. earth, water, fire, wind, and ether. Of the *C*-series the presiding goddess is Vārāhī, and they have the five subtile elements, scil. smell, fluidity, form, touch, and sound. Of the *T'*-series the presiding goddess is Kaumārī, and they have the five organs of action, scil. penis, anus, foot, hand, and speech - organs. Of the *T*-series the presiding goddess is Cāmuṇḍā, and they have the five organs of perception, scil. smell-organ, tongue, eye, skin, and ears. Of the *P*-series the presiding goddess is Carcikā, and they have the five tattvas, scil. thought-organ, Buddhi, Ahankāra (personal egoity), Prakṛti (Primal Matter), and Puruṣa (individual soul).

The semi-vowels have the four tattvas, Niyati, Rāga, Kalā, and Vidyā [see Kashmīr Shaivism, p. 75 ff., 153 f.], and Mayā and Kūla are included in them [see *ibid.*]. The letters *śa*, *ṣa*, and *sa* represent Īśvara, Sadāśiva, and

Power; the *ha* is a grosser form of the above-mentioned Visarga.

In order to show that in the *pratyāhāra* composed of the Uppermost and the letter *ha* (scil. *ah*, the Visarga) the whole universe, composed of objects and terms of speech and constituting the Six Adhvans,¹ sinks to rest in the Uppermost, the *kūṭa-bīja* (topmost radical) *kṣa* is shown at the end (of the alphabet), because it is a compound of the letter *ka*, which is the Uppermost, and of the letter *sa*, which is composed of Power. Thus the determination of the letters.

Similarly we have above explained the nature of the radical , which is composed of the Great Spells, and indicates Śiva as identical with Consciousness composing the thirty-six Tattvas.

[Regarding the above, see *Śiva-sūtra-vimarśinī*, pp. 45 (and note) and 101, with Shrinivas Iyengar's translation, *ut supra*. The Śakti, by combination with objects, is divided into two (*bījas* or vowels and *yōnis* or consonants), into nine (nine vargas of letters), and into fifty (letters in all). She thus becomes *mālinī* or a series. From her issue, after the twelve vowels, bindu and visarga, twenty-five letters, *ka-ma*, corresponding to the universe (the *ka*-series coming from the Śakti of *a*, the *ca*-series from that of *i*, etc.); then come the four letters *ya, ra, la, va*, which are called *antastha* because they are established in the Puruṣa as the sheath (*kañcuka*), consisting of *nīyati, kalā, rāga, vidyā*, etc. (see *Śiva-sūtra-vimarśinī*, p. 62); then come *śa, ṣa, sa, ha*, called *uṣma* because they emerge (*unmiṣita*) when differentiation vanishes and unity of being is grasped (*ibid.*); then comes the *kṣa* or *prāṇa-bīja*, composed of *ka* from Anuttara, and *sa* from *ha*, or Anāhata, and hence = *aham*, the consciousness of all being in self, the universe formed by the Śaktis Anuttara and Anāhata.]

¹ [Namely, the Mantra, Padu, Varṇa, Bhuvana, Tattva, and Kalā Adhvans.]